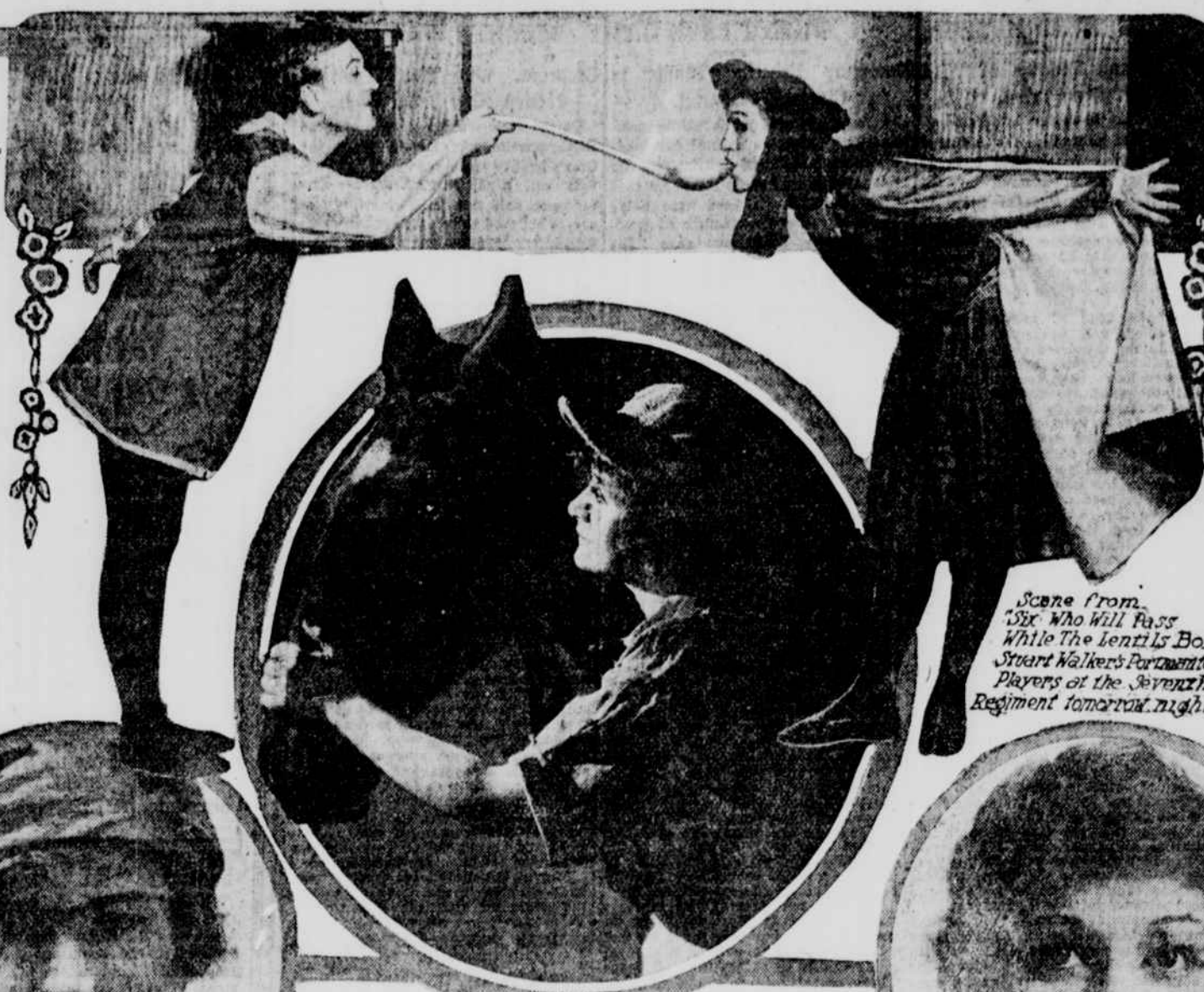


TWO FEATURE FILMS ARRIVE—MISCELLANEOUS DRAMA



Volky Eddings' Temperature hasn't varied in ten months even though his nurse is the unmatchable Martha Hoffman in "The Boomerang" Belasco



Billie Burke as a debutante jockey "Gloria's Romance" Globe



Peggy Smith a Winter Garden Hold-up Girl



The Great Lover dancing with Jane Clay—no! her name's not Clay! dancing with Jane Mud "Cohan Revue" Astor

Scene from "Who Will Pass While the Lentils Boil" Stuart Walker's Portentous Players at the Seventh Regiment tomorrow night

Evelyn Driscoll "Civilization" Criterion

SHADOWS ON THE LEADING SCREENS

"CIVILIZATION," Thomas H. Ince's multiple-reel spectacle, which will be shown at the Criterion Theatre starting Friday, is another of the big movie features which are getting to be a fad with producers. In this picture Mr. Ince depicts all the horrors of warfare, and by visualizing Christ on the screen calculates to make a powerful plea for universal peace.

The big scene of Mr. Ince's picture is an ocean battle in which a super-dreadnought attacks and sinks a reconstructed bark. This fray was staged off San Clemente's Island, and lasted more than two hours, during which some 6,000 feet of celluloid was cranked away. The vessel sacrificed for the purposes of gelatine realism was the Rowhead, famous for many years as a Pacific Coast whaling bark, and the United States armored cruiser San Diego, then doing service in the vicinity, acted the role of victor. Mr. Ince purchased the Rowhead last summer, and by diligent work on the part of a corps of carpenters, converted her into a warship of the Blücher type. (The Blücher, it will be recalled, is now a Davy Jones' locker fixture.) Anyway, dummy smokestacks and skeleton masts were erected, and from the distance even Secretary Daniels couldn't have told it from the real article.

With a fleet of camera boats making an efficient blockade, the Rowhead was towed to sea to the tune of clicking machines, and two torpedo boat destroyers took up their respective positions as protectors. At the order, the San Diego, her decks cleared, began firing at a distance of 12,000 yards. The first salvo from the turret guns struck the aftermast and foremast of the Rowhead, smashing them to kindling wood and hurling the splintered mass 200 feet in the air. Closing in, the San Diego opened all her batteries, and soon the Rowhead was a hopeless derelict. Who says our navy isn't efficient?

Presently the vessel sank. All of which may be seen next Friday, and thereafter, at the Criterion Theatre.

Proving that the movies are getting martial, another film based on war, entitled "How Britain Prepared," will be shown at the Lyceum Theatre, starting to-morrow. This film is advertised as an object lesson to these United States, and is said to show how 5,000,000 civilians were transformed into an efficient fighting force in eighteen months. It also shows action scenes of the great North Atlantic fleet. There is no actual fighting in the picture, but every step in the development of a citizen army has been carefully photographed. It is a news picture and presents actual views of a country aroused for defense.

Among many things, the following will be shown: Recruiting of volunteers, making of munitions, trench work, cavalry, artillery and mounted infantry, signal corps, aviation corps, motorcycling machine gun battalion, provisioning, etc. The battleship pictures show the building and launching of a dreadnought, a huge gun in the making, mine sweepers, submarines and an entire fleet in action.

"Reggie Mixes In," with Douglas

Fairbanks as the mixer, will be the Rialto feature of the week. The agile and misfit Mr. Fairbanks will impersonate a wealthy idler of athletic tendencies. Tiring of the stupid routine of his life, he goes a-slumming, meeting a captivating cabaret dancer, played by Bessie Love. In the conquest of this lady, Mr. Fairbanks becomes embroiled in several farces, which call upon all of his agility and strength to permit his emerging alive.

Blanche Sweet will be the attraction at the Strand in a photoplay by Margaret Turnbull, entitled "The Thousand-Dollar Husband." First of all, Miss Sweet is compelled to wash dishes and make beds in a boarding-house near a college town. She falls in love with a poker-playing stud who consumes the midnight oil for other purposes than his mental enlightenment. When the wealthy uncle of the poor, hard-working, love-stricken lass expires, leaving her a fortune with the provision that she marry immediately, she at once decides to purchase the boy for a husband. Being on the verge—age, the very brink—of ruin, he accepts. From this point on the plot becomes absolutely too exciting for



BLANCHE SWEET.

words. Theodore Roberts, is Miss Sweet's companion in the hair-raising episodes.

Of considerable interest on the programme is the first of Max Figman's one-reel comedies. An educational study of wild animals and a Mutt and Jeff animated cartoon round out the bill.

Robert B. Mantell and Genevieve Hammer are the stars of the William Fox drama, "The Spider and the Fly," which begins a four days' run at the Academy of Music to-day. The picture was made in the West Indies, where, Mr. Mantell says, spiders and flies are much more common than in New York.

Stuart Holmes, who plays his traditional villain's role, was injured in the taking of this picture. He had to suffer motion picture death by being thrown from a balcony, and the stunt cost him a dislocated left shoulder.

"The Spider and the Fly" deals with the evils of drink. It begins with Delano (Robert B. Mantell) renouncing all liquors, because, in a drunken brawl, he had killed his best friend. He goes to a priest, and studies under him, when he meets Queen Blanche (Genevieve Hammer), of the

Hall of Folly, everything leaves him but a mad love for the woman.

Mr. Fox's picture ends most discouragingly with almost every one dead or drunk or both.

"His Great Triumph," featuring Marguerite Snow and William Nigh, will be the week's attraction at the Broadway. It will have an added interest, due to the fact that the scenes were taken around New York—in the Tombs, Chinatown, on the Bowery, Fifth Avenue, Central Park and so forth. "Tammany's Tiger," a two-part wild animal comedy, will also be shown.

"Where Are My Children?" (no children admitted) continues its cheerful task of uplift at the Standard Theatre, where it enters its second week.

Chapters III and IV of "Gloria's Romance" will be shown at the Globe Theatre, starting to-morrow, as a continuation of the motion picture serial by Mr. and Mrs. Rupert Hughes, in which the titian-topped Billie Burke is starring.

Seats go on sale to-morrow for "The Fall of a Nation," the Dixon-Herbert operatic movie which opens at the Liberty Theatre on June 6.

Marguerite Snow, in "Notorious Gallagher," will be shown for the first time at Loew's New York Theatre to-day. William Nigh is co-starred in this picture with Miss Snow. Charley Chaplin, in "Police!" will be shown Monday and Tuesday. Other features for the week will be Leah Baird, in "Lights of New York," on Monday; Mollie King, in "Fate's Boomerang," on Tuesday; "Naked Hearts," with Francine Billington, Wednesday; De Wolf Hopper, in "Mr. Good Samaritan," Thursday; Theda Bara, in "The Eternal Sapho," Friday; Anita Stewart, in "The Suspect," Saturday, and Mme. Petrova, in "The Scarlet Woman," Sunday.

In the Bluebird photoplay, "Shoes," which Lois Weber produced at Universal City, a number of scenes take place in a five and ten cent store. Miss Weber tried to have these scenes made in one of the five and ten cent stores in Los Angeles, but found that the use of the store could not be had until night, and that it would take two or three nights to make the scenes required.

As it was necessary to complete the photoplay within a certain time, it was decided to set up the store on the main stage at the picture city. Arrangements were made to borrow \$5,000 worth of stock from the Los Angeles store for use in the scenes. The stock was transported to Universal City on a number of automobile trucks late one afternoon, the scenes were made the same night by Miss Weber, and the following morning the borrowed props were back in the store several hours before the place opened its doors for the business of the day.

THIS was a big week for the Weeks family. Little Marion Weeks, the only girl whose voice was ever endorsed by President Wilson, sang her way to popularity at the Palace, while her frowny-headed sister, Ada May, ascended the topmost altitudes of favor aloft the New Amsterdam at the Ziegfeld Follies.

Little Marion, who is eighteen years old and looks fifteen, discovered she had a voice at the age of nine. She immediately decided to be a grand opera prima donna. You know how children will decide that they'll be things!

Well, Marion cultivated this idea with more intensity than she cultivated the acquaintance of her school books. And when she wasn't cultivating the idea she was her voice. As a consequence, very soon she went on the stage.

Only a few weeks ago she was in Washington, where she incurred the favor of Mr. Wilson. The President admired the way she hit her high notes. "Ah!" he thought. "Could I but strike off notes with the dexterity of this miss!" That is, he thought something like that. No one can be positive. At any rate, he forthwith dispatched Miss Weeks a letter and an autographed picture, saying that he thought she had "a lovely voice." All of these testimonials can be seen in a neat frame standing at the door of the Palace Theatre—or could last week.

Miss Weeks has a truly remarkable range, finding no difficulty whatever in singing right off the north end of the piano keyboard. Most of the instruments in an orchestra are utterly unable to accompany her, she soars to such altitudes. A flute always manages to stick, however, and her pet selection is a flute solo.

"You're quite a trick singer, aren't you?" commented the caller. "Indeed I'm not," flashed Miss Weeks. "I'm a real singer, and all my notes are true. I sing the Bel Canto method. When I strike high G it is the real note, not a fake squeak. You ask Lesley Martin, who taught me. I am a Bel Canto singer."

Of course, as long as Miss Weeks is a Bel Canto singer that settles it. What more can be said? About this time Ada May Weeks called at her sister's dressing room. Ada May is one year younger than Marion, but she is taller and huskier. She has short curly hair, and it bobs merrily every time she shakes her head. She is always shaking her head.

This young Miss first attracted the attention of metropolitan theatre-goers at that gone-but-not-forgotten affair entitled "Come to Bohemia!" With her partner, Fred Nice, she was the one bright spot in a desolate landscape. When "Come to Bohemia!" went to Mr. Kane's well known warehouse, it left Miss Weeks without a job. Then it was that Flo Ziegfeld, that great authority on What Makes the Broadway Go Round, stepped into the breach and engaged Miss Weeks to disport on his roof.

A COUPLE OF WEEKS

By F. C. SCHANG.

repollan ballet school, and it's helped me heaps in my present work." Oh, yes, there are two other Weeks sisters, who are both more or less connected with the stage. Ruth, thirteen, is a great pianist, if one is to believe the chorus of sisterly praise. She is being trained as an accompanist for Marion. And Grace, who is either too old or too young to give her age, just returned from Kingston, where she was a mermaid and an Hawaiian dancer in William Fox's Million— or is it Billion?—Dollar Annette Keller-mann picture.



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THE WEEK'S VAUDEVILLE BILLS

ELIZABETH BRICE and Charles King, one of the couples that make vaudeville really worth while, return to the Palace this week in their singing and dancing act.

Louise Dresser, late Mrs. Perlmutter in "Potash and Perlmutter in Society," will commute from Mount Vernon to appear in an act blending song and comedy.

Laura Nelson Hall, assisted by Robert Taber and Helen Fuller, will present "The Cat and the Kitten," a sketch by Frances Nordstrom.

Roshanara, the young woman who recently travelled to Winsted, Conn., in search of a trained deer, will offer a Hindu legend. What costume she wears has been imported from India.

Melville Ellis and Irene Bordoni have secured Miss Marbury's permission to appear at the Bushwick this week. Morton and Moore, Ryan and Lee and Hallen and Fuller will also be seen.

Belle Baker will headline at both shows at the Prospect this week. The programme is changed on Monday and Thursday in accordance with the summer policy.

Willard Mack, in his sketch, "An Eye for an Eye," will headline at the New Brighton. "The Dancing Girl of Delhi," Mr. and Mrs. Jimmie Barry and Oklahoma Bob Albright round out the bill.

Naval Exhibit at Coney. The United States government's naval exhibit will open on Tuesday in the Sea Beach Palace, on Surf Avenue, Coney Island. It will be free to the public.

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In the last scene she winds seven yards of beaten gold cloth about her body, gowning herself after the manner of a Hindu princess, without using hook, button, tape or pin. It is her ambition to put one over on Gertrude Hoffmann, her rival in depicting the frank and engaging customs and costumes of the Orient.

Fred V. Bowers, Marshall Montgomery, ventriloquist; Flanagan and Edwards, and the Folies d'Amour complete the bill.

Wellington Cross and Lois Josephine, another musical comedy couple, will return to the Colonial. They have a new dance step entitled "Walkin' the Dog."

McIntyre & Heath, burnt-cork monarchs, will be seen in their stand-by, "The Georgia Minstrels," at the Alhambra. Johnny Dooley and Yvette Rugei, Carl McCullough, Grace Carlisle and Jules Romer will also appear.

Violet Dale will headline at the Royal, with Dolly Connolly and Perry Wenrich. Joe Coo and Olympia O'Connell and company as added attractions. The summer garden is now open.

During the fourth week of the Aborn Grand Opera Company at the Bronx Opera House three operas will be sung. Donizetti's "Lucia di Lammermoor" will be sung the first half of the week, while Verdi's "Rigoletto" will occupy the latter portion of the week. Decoration Day comes in for a special performance of "Hansel and Gretel" at the usual matinee hour.

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